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monthly sheet called *The Musical Times*, consisting of a piece of music, a brief chronicle of passing musical events, and musical advertisements, price 1½d., or stamped, 2½d. The stamped edition is for the facility of sending through the Post; but in order to obtain that convenience he has been subjected to the Newspaper Act, which requires every proprietor not only to give security for the payment of the advertisement duty, but also to enter into recognizances to Her Majesty the Queen, by himself and others, to the amount of £1200., that he shall not insert a libel in *The Musical Times*, an offence which the nature of the work renders scarcely possible, and for which offence there are remedies, should the offence be committed. There are also heavy penalties enacted for failure to deliver at the Stamp Office copies of all works called periodicals or newspapers.

That the Excise duty on paper is directly a very heavy per centage upon cheap musical publications, by enhancing the cost of the works themselves; but is also indirectly so, by increasing the cost of the catalogues necessary to make them known.

Your petitioner therefore prays, that the Excise tax upon paper, the tax upon advertisements, and the Stamp tax upon newspapers may be abolished, leaving the proper Authorities to fix a small charge for the transmission of newspapers by the Post.

And your petitioner will ever pray.

THE ANGLICAN CHANT BOOK.

Compiled by E. G. MONK, Mus. Bac., Oxon.

Amongst the already numerous publications of the New Year, a little volume has just reached us to which we wish to direct the attention of such of our readers as may be interested in the subject of Church Music. The work we believe, is compiled by Edwin G. Monk, Mus. Bac., Oxon., and is from the press of Mr. Novello, whose publications are invariably distinguished equally by their correctness, beautiful typography, and cheapness. The volume before us, entitled "*The Anglican Chant Book*," presents no exception to these general characteristics of the house which gave it birth: but we wish, at present, to speak more particularly of its contents. It is a collection of Single Chants, in the pure ecclesiastical style, and of the simplest construction; in the words of the preface, "such as may be sung, without difficulty, by any congregation." The greater number of them are the compositions of old masters; of which this is the best selection we have seen: there are also some original ones, of which it may justly be said that they do not assort ill with the older chants. There is one feature, however, in the book deserving of special notice: it is the principle, that the first note in each strain of a Chant, (technically called the Reciting Note,) on which, oftentimes, a number of words must be declaimed, shall be within a compass so limited in all the parts of the Score—Treble, Alto, Tenor, and Bass,—that it shall be, not merely accessible to the singer, but generally central (and never in the extremities) of the vocal compass. A similar, though less severe reserve, is also maintained in the case of the inflected notes of the Chant; and thus the miserable effect, but too often remarkable in Chanting, of singers straining after notes beyond their natural compass, or too extreme to be long sustained, is altogether avoided, and every member of the choir,—and of the congregation also, who has a voice,—enabled to take his part, fitly, in the sacred exercise. It appears to us that the adoption of Chant Music in our churches, based upon a principle, the soundness of which is so self-evident as this, must directly tend to bring about that improve-

ment in Chanting, which is now almost universally desired and sought after. Nothing can be more clear and satisfactory than the plan of the manual before us. Seven Chants are appropriated to the "Venite," to be used in rotation throughout each week of the month. These are followed by those for the Psalms; every Morning and Evening Service of the monthly course occupying a single page. Lastly there is a double set of Chants for all the Canticles and Hymns in the Prayer Book. A Preface of some length precedes the practical part of the work, in which the Editor explains the plan and principles of his Book.—From the "*Liverpool Chronicle*."

Correspondence.

To the Editor of the "*Musical Times*."

SIR,—I should be obliged if you will state in your answers to correspondents, any amateur society for the practice of instrumental music, of which it is not difficult to become a member.

I am, Sir, your obedient servant,

April 9.

MUSICUS.

[We shall be happy to publish a list of societies where the above requirements may be obtained.—Ed. M. T.]

To the Editor of the "*Musical Times*."

DEAR SIR,—I heard from a friend the other day, that Handel's Oratorio, *Israel in Egypt*, as sung at the various concert rooms in the Metropolis, is an abridgement of a much larger work of the same title. Will you be so kind as to inform me through the next number of your *Musical Times*, which I regularly take in, whether such is the case, or whether the Oratorio is not complete in itself.

Yours truly,

A SUBSCRIBER.

[*Israel in Egypt* as published by Novello contains all that Handel assigned to the oratorio. It has been the fashion to introduce airs between the choruses, and such it appears was done by Handel himself. For in the original MS. belonging to Her Majesty the Queen, there occur several mems. in pencil added in Handel's hand writing. After the Chorus "But as for his people," he wrote "trough the land," Sr. Frances No. 1; after the Chorus "But the waters overwhelmed," No. 2, "Angelic splendour," S. Frances; after the Chorus "Thy right hand, O Lord," No. 3, Cor fedele ex 9 S. Francesina; after the Duet "Thou in thy mercy, No. 4, La speranza, la castanza, S. Frances. This would imply that already in Handel's time this grand succession of choruses was interrupted by favourite songs, and that the prima donna introduced the "Cor fedele" in *Israel in Egypt*. It may be interesting to mention, that Handel inserted in the manuscript, in pencil writing, over each song, names which appear to be those of his singers. Thus, over the Song "Their land brought forth frogs," he wrote, Mr. Savage; over the Song "Thou didst blow," S. Frances; over the Duet "Thou in Thy mercy," Mr. Bird and Robinson's Boy, &c. &c.—Ed. M. T.]

TO CORRESPONDENTS.

J. B., Herefordshire, will find what he wants, advertised on page 235 of Number 67.

J. B. Elland.—We must refer you, as we have referred so many before, to the preface published with No. 48, wherein we state the reason for not issuing the *Musical Times* at a higher price: it was intended especially for those who could only afford three half-pence, and to the more wealthy there are many resources to supply what is suggested to be added to the *Musical Times*. The objection that it will not serve in a society for two to look over, is surely met by giving each member a copy, which the price now well allows.